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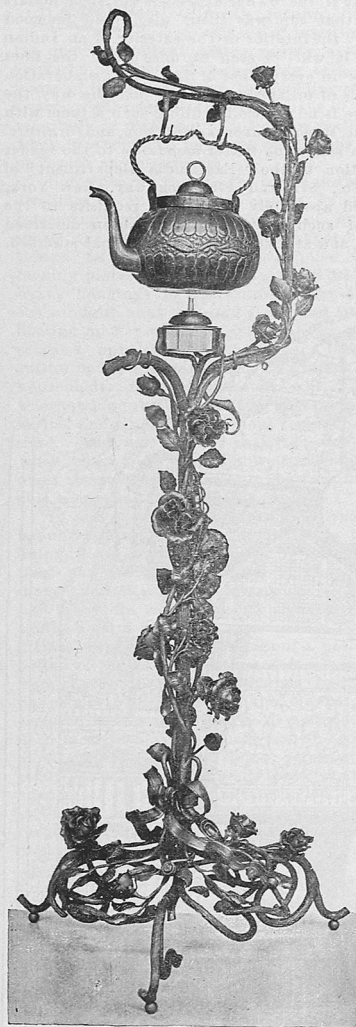
could do for greater finery was to add to the amount of the material. The quality and variety remained the same, even to the jewels.

Thus it happens that the presentment of this royal history is a splendid dress parade, in which the noble Lord Cardinal is a vivid figure in his robes of solid, blazing scarlet. And it may be said in passing that Mr. Irving throws much expression in the management of his flowing gown, which, as it must at times be wound about him, is of difficult texture, being soft and limp.

As he leaves the Council Chamber, irritated at the unexpected turn of affairs, but not forgetting haughtily to resent an involuntary precedence by an inferior, there is, in the way in which he tosses back to the pages behind him, the billowy lengths of silk, both spleen and arrogance.

"Room for the Queen! Room for the Queen!" cry the attendants, backing and bowing low as the royal Katharine enters. When she is fairly in, one sees that she needs room and plenty of it, such is the spread and length of her heavy train of dark green velvet brocade.

The splendor of her gown has in it more than a touch of barbaric magnificence. Its large wing sleeves of fur, into which her arm does not go, but which start from the shoulder and offer a loop for the wrist, after describing a big puffy circle, are suggestive of the period when the looms of the world were few, and the skins of beasts were the choicest clothing for even the monarchs of the earth. When the Queen stands, as she does once or twice, with her back square to the audience, these fur patches appear like two animals who have sprung upon her and are clawing to her shoulders for



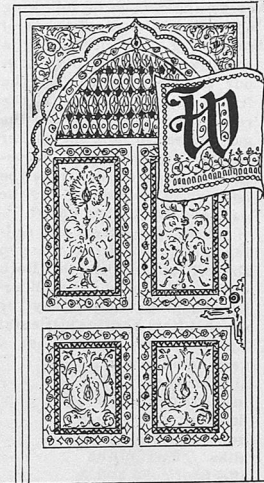
TEA KETTLE STAND IN WROUGHT IRON.

a hold, and the long sinuous train seems almost a thing of life creeping after her. These savagely royal accoutrements do not suit Miss Terry; she seems conscious of their weight and volume, and they fret her. The folds of soft silk and light brocade which swathe her in Queen Katharine's dying moments are much less trying and more becoming.

The dress of the coronation fete defies description. It is a stage pageant such as is rarely seen. Every color known to art and nature adorns a vision revel that leaves a composite picture of glitter and magnificence difficult to individualize.

## AN ORIENTAL DEN IN THE INDIAN STYLE.

By F. SCHUYLER MATTHEWS.



HAT is distinctively Indian in style of ornament what is not be confused with what is purely Hindoo. The most beautiful art work existing in Hindostan to-day was directly received from Arabia. The Moresque Alhambra is similar in the details of its ornament to the Taj-Mahal in Agra. But Moresque ornament is not Indian, nor is there in either style anything which is similar to what he called Hindoo.

But granting that a fusion of Moresque with Indian and Hindoo ornaments the Indian art, which one may find anywhere in Hindostan to-day, it is quite consistent to design a little room which may be called "Den," with certain elements taken from all three styles.

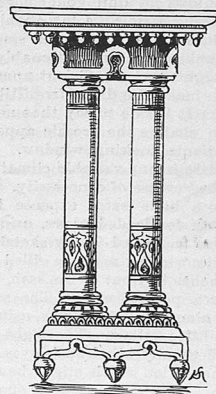
The doorway may be treated in several ways, some

of which might be quite elaborate, but my sketch shows something simple and easy of construction. The scalloped arch can be made of three thicknesses of 7x8-inch pine-painted ad libitum. The edge should be finished with a bit of bead moulding. It would seem consistent to have a special door made which might take the place of the old one, but this is not essential; and my sketch shows how an old door may be treated.

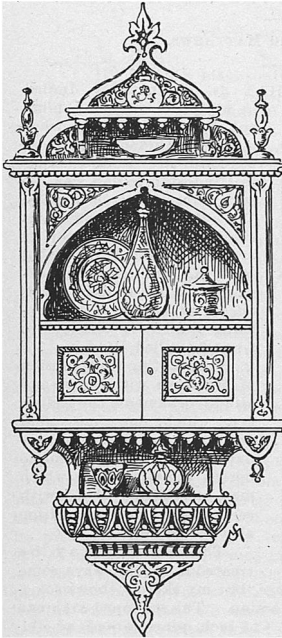
The floor of the den might be depressed eight inches below the level of the hall, if the house is in process of construction, or, it might be eight inches above the hall level if the house is already built; a difference one way or another is decidedly necessary if one wishes to make a pronounced departure in the direction of orientalism. Of course the floor ought to be covered with a rug or two, Indian in pattern if possible, but certainly harmonious with the color tone of the little room—that is essential.

As for the walls and ceiling, I certainly should not cover them with wall-paper, unless something distinctively Oriental and handsome could be obtained for a reasonable sum. There are other and better ways of treating the walls; because, if expense is to be taken into consideration, and one has the ability to perform a little artistic work themselves, such work, if expended on the walls and ceiling, will prove better than wall-paper.

I would suggest that a simple color scheme should be adopted for the room, comprising dull golden yellow, black, white, a little Venetian red, and a smaller amount of dull olive green. These colors should apply to all fittings without exception; for instance, furniture might be ebonized; cotton draperies of Indian manufacture may be used, having precisely the colors I mention; on the walls yellow and black might predominate, on the ceiling, white, yellow, and a little red and gold. Gold should be used sparingly but with telling effect, and as a rule blue should be entirely excluded from everything. There is not space enough here to describe or even to suggest any of the infinite numbers of patterns which one with artistic instincts might easily apply by stencils to wall and ceiling. Such patterns may



INDIAN TABLE.



INDIAN WALL CABINET.

be found in photographs of Indian mosques and tombs, and in books like *Owen Jones' Grammar of Ornament*.

It is quite necessary to avoid every appearance of following the conventional methods of furnishing and decorating a room which are employed in our American homes; let the frieze go, do away with the roller shade, the chair, and the gas fixture! In fact, the farther we go away from what is customary or usual in a room the better the furnishing of the den, and the higher its art.

Hang lamps from the ceiling, and reconstruct these so they will appear Oriental. Both ordinary lamps and real Moorish hanging lamps may be secured from Vantine's Oriental Emporium, in this city, at a very nominal sum. Divide the walls into panels and decorate these so no two will be alike. For rich effects of color and gold, apply the gold-leaf first in some well defined pattern and use transparent or very thin color over it in places, until the

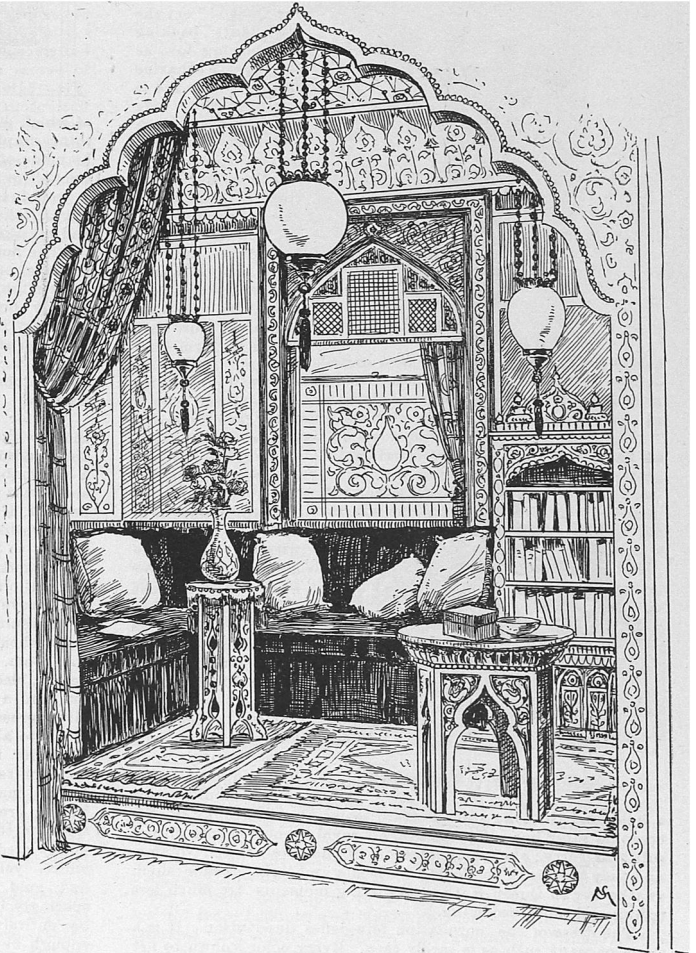
pattern assumes a bright metallic appearance. Divide up the ceiling space (say the central two-thirds of it, the rest remaining plain) into octagons and small squares by using flat narrow moulding (colored, not gilt) and cover the joints with wooden buttons. Next fill the geometrical spaces with Morisque-Indian pattern in yellow and white. Fill the window, or least a portion of it, with some pretty lattice-work. Line at least two sides of the room with spacious but low divans, upholstered with Indian cotton material, or plain black corduroy; in the case of using the latter be sure to make up the pillows in dull gold-colored silk, and add a few strong tassels. A low ebonized stand like my sketch shows will answer for smoking accessories, and a bookcase of unquestionably correct Indian pattern might hold a sufficient number of interesting books to make the divan irresistible.

It is safe to say that not too much can be done to change the prosaic appearance of a modern unoriental-looking window. Of course we must use glass in our variable climate; in India glass is quite the reverse of a necessity. Were it possible to go to a little extra expense I should design a lower sash for leaded panes, using an Oriental figure like that indicated in my sketch. The upper portion of the window may be filled with lattice, about six inches in front of the sash, and this should be fitted to a pointed arch. The arch may be decorated in a simple but bold way, using only black, white and a little yellow. The light from the window would effectually blind one's eyes to any elaborate ornamentation which might be attempted in its vicinity.

A shelf or recess on one side of the den, holding some pieces of Indian brassware or pottery, would be quite an addition to the attractions of the room, and a small stand designed especially to hold a vase of roses, or such flowers as might be in season, would also help out its Oriental character. It must be remembered that a mass of Indian material and decoration will not constitute an Oriental room;

something more and something less is necessary; that is, *good taste*, which bears no relation whatever to an agglomeration of things artistic and inartistic! We are not apt to think this is the case, however, and we neglect simplicity, give no thought to consistency, forget that a flower bears any relation to art, or to the country in which it originated, and consequently we allow our passion for collecting and arranging a large mass of pretty things to run riot in numberless vulgar and tasteless ways!

The little den must be simple; it must be true to its name; and it must show that if the owner expended but sixty dollars upon its adornment, that sum was spent wisely and in good taste. Examine closely the interior or the exterior of an Indian temple in Agra, and it will be seen at once that the lines are severe and simple in every sense of the word; elaboration enters only into details of ornament. This is just the way the den should look; there is no excuse for filling such a room with meaningless bric-a-brac, superfluous ornamentation, and furniture. In concluding, we can render no better assistance to the reader than to direct attention to the "East India Department" of A. A. Vantine & Co., 877 and 879 Broadway, New York, where may be secured absolutely everything requisite in the tasteful furnishing of such a "den" as has been described in the present article, and at a sum easily within that specified.



AN ALCOVE IN THE INDIAN STYLE. DESIGNED BY F. SCHUYLER MATTHEWS.